

AN INTERESTING COLLECTION
OF
ETCHINGS, ENGRAVINGS AND
OLD WOODCUTS

FROM THE COLLECTION OF
DR. WILLIAM HIRSCH
OF NEW YORK

WITH ADDITIONS FROM OTHER CONSIGNORS

FINE EXAMPLES OF THE WORK OF DURER, HADEN, MEISSONIER,
MILLET, TISSOT, VAN DYCK, WHISTLER AND OTHER
DISTINGUISHED ARTISTS, INCLUDING MANY COLORED
MEZZOTINTS BY S. ARLENT EDWARDS

TO BE SOLD
THURSDAY AND FRIDAY EVENINGS
OCTOBER 19 AND 20, 1916
AT 8:15 O'CLOCK

On Public Exhibition from Monday, October 9th

THE ANDERSON GALLERIES
MADISON AVENUE AT FORTIETH STREET
NEW YORK

1015

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented. The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such re-sale.
8. BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for \$1.00

The Anderson Galleries

INCORPORATED

MADISON AVENUE AT FORTIETH STREET, NEW YORK.

TELEPHONE, MURRAY HILL, 7680

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

AN INTERESTING COLLECTION
OF
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FIRST SESSION

Thursday Evening, October 19, 1916, at 8:15 o'clock

Lots 1 to 161

NOTE—By permission of Dr. Hirsch some additions from other consignors have been made to this sale. These are indicated by asterisks.

HEINRICH ALDEGREVER

- 1 THE HISTORY OF ADAM AND EVE. 1540.
Painter-engravings. Bartsch 1-6. The complete set.
From the Gerstäcker collection. (6).
- 2 HERCULES KILLING ANTHEUS. 1550.
Painter-engraving. Bartsch 88. Very good impression; the inscription border is missing.
- HERCULES KILLING NESSUS. 1550. Painter-engraving. Bartsch 93. Fair impression. From the collection of H. F. Sewall. Both from the "Labors of Hercules." (2).

ALBRECHT ALTDORFER

- 3 ST. SEBASTIAN. Painter-engraving. Bartsch 23.

WILLIAM J. ALLINGHAM

- 4 WHITE BIRCHES. 1890.
Etching, after F. Carless. Remarque proof on Japanese vellum, signed by both artists. Good for framing.

AMERICANA

5 COLUMBUS. AM. VESPUCCI.

Two lithographs by Bland, and seven other portraits. Also the Declaration of Independence surrounded by the arms of the thirteen original states. Published by the Holland Studio. (10).

6 FRANKLIN AT THE COURT OF ST. JAMES. 1774.

Engraving by Whitechurch, after C. Schussele. Old impression before the plate was cut down.

7 PORTRAITS.

Of Andr. Johnson, Stonewall Jackson, Hancock and David D. Porter. The three latter proofs, on India paper. (4).

8 PORTRAIT OF GEORGE WASHINGTON.

By T. Kelly. Also the seven first Presidents, lithograph by Cook, E. H. Chapin and J. Calhoun. Both lithographs. (4).

9 TWENTY-FIVE SMALL PORTRAITS.

Among them one by St. Mervin. (25).

10 NINE ENGRAVINGS.

Illustrating American History. Small 4to. (9).

11 TEN AMERICAN VIEWS.

Engravings in small 4to. Among them Fort Ticonderoga, West Point, Lake Champlain, The Niagara Falls, etc. (10).

ADOLPHE APPIAN

12 LE VILLAGE DE CHANAZ (Savoie) 1866.

Painter-etching. Early impression on aqua-fortistes paper before Chevalier's name was substituted for Luquet's.

SMALL LANDSCAPES WITH POPLARS. 1865.

Painter-etching. (2).

13 UNE MARE, Evirons de Rossillon. 1876.

Painter-etching. Early impression on aqua-fortistes paper, before Chevalier's name was substituted for Luquet's.

14 L'ETANG DE FRIGNON A CREYS (ISERE).

On India paper. From the Gazette des Beaux-Arts.

CABANES DE PECHEURS SUR LES COTES
D'ITALIE. On paper with the water-mark "G. F."

RUE DU VILLAGE D'ARTEMARE, AIN. Beraldi
No. 1. All painter-etchings. (8).

OTTO BACHER (N. Y. Etching Club)

15 CHIOGGIA NEAR VENICE. 1888.

Etching, after H. N. Ranger. Remarque proof on
vellum paper. Signed by both artists. Good for
framing.

CORNELIS BEGA

16 EIGHTEEN Painter-etchings.

Dutuit 10, 11, 12, 13, 16, 17, 18, 19, 20, 23, 25, 26, 27,
28, 29, 30, 31 and 34. Printed on loose India paper.
(18).

HANS SEBALD BEHAM

17 THE VILLAGE WEDDING. Plate No. 8.

Painter-engraving. Bartsch 161. Good impression.
From the collection of H. F. Sewall.

NICOLAAS BERGHEM

18 THE HERD CROSSING A BROOK.

Painter-etching. Dutuit 9. Early impression; on
paper with the water-mark "Folly," Wibiral 4c.

JEAN FRANCOIS BOUCHER

19 BOY HOLDING A BUNCH OF FLOWERS.

Drawing in black chalk on stone-blue paper. Signed
in pen and ink with the letter "B." In 1-inch bone
ebony frame.

FELIX BUHOT

20 L'ADORATION DE MAGES.

Etching, after Jean Penicaud II. Beraldi No. 25.

UN GRAIN A TROUVILLE. 1874.

Painter-etching. Beraldi No. 122. (2).

21 L'ILLUSTRATION NOUVELLE.

Also called "L'Enterrement Du Burin." 1877.

Painter-etching. Beraldi No. 124. On aqua-fortistes paper.

22 L'HIVER A PARIS, VUE DE LA PLACE BREDA.

1879.

Aquatinted painter-etching. Beraldi No. 128. Proof on paper with the water-mark "ARCHES."

FELIX BRACQUEMOND

23 FERNAND. Grand troisième rôle du théâtre de Montparnasse, en costume de seigneur. 1876.

Aquatinted painter-etching. Beraldi No. 34. Third state; on aqua-fortistes paper.

LA MORT DE MATAMORE. Painter-etching. Beraldi No. 177. Fourth state, with the title; printed on aqua-fortistes paper.

REED GATHERING. Etching, after G. Jundt. (3).

A. CALAME

24 VUE DES HAUTES ALPES APRES UN ORAGE.

Painter-etching. (Salon 1841).

Also eight of his famous landscapes in lithography. (9).

JACQUES CALLOT

25 THE VIRGIN RECEIVING THE MARTYRS.

Etching.

CHATEAU GROS-BOIS. Etching by Is. Silvestre.

ITALIAN LANDSCAPE. Etching by Perelle. (3).

LUDOVICO CARRACCI

- 26 THE VIRGIN AND CHILD ADORED BY ANGELS.
Etching. Bartsch 2. First state (of 4) before any address.

GIOVANNI BENEDETTO CASTIGLIONE

- 27 SATYR SEATED AT THE BASE OF A HERMA.
Bartsch 17.
DRUNKEN PAN AND THREE SATYRS. Bartsch 18.
Etchings printed on loose India paper. (2).
- 28 THE SMALL ORIENTAL HEADS.
Painter-etchings. Bartsch 32-47. Printed on loose India paper. (16).
- 29 THE LARGE ORIENTAL HEADS.
Painter-etchings. Bartsch 48-53. Printed on loose India paper. (6).

CHARLES EMILE CHAMPOLLION

- 30 SARAH BERNHARDT.
Etching after Bastien Lepage. Beraldi No. 1. Proof on vellum paper.
MARIE LOUISE. Etching by Leopold Flameng, after P. P. Prud'hon. 1868. Beraldi No. 365. Proof on India paper. (2).

COLLECTION OF PRINTS

- 31 BIBLE ILLUSTRATIONS.
Mezzotints by I. Sartin and John Martin. (36).
- 32 BIBLE ILLUSTRATIONS.
Engraving by P. Tanje, Fokke, Polanzini and others. (88).
- 33 BIBLE ILLUSTRATIONS.
Also Saints and Allegorical Figures, by Visscher, Gregory, etc. (27).
- 34 CHRISTIAN MARTYRS.
Engravings by Lommelin; also Bible Illustrations, by A. Walker. (72).

COLLECTION OF PRINTS—Continued.

200 35 ENGRAVINGS.

By Avril, Godefroy, Canot, Kilian, Le Vasseur, S. Smith, Vivares, Volpato and Winstanly. (25).

2- 36 ENGRAVINGS.

By Balechou, Desplaces, Earlom and others. An interesting lot. (35).

200 37 ENGRAVINGS.

Thirty-one engravings after Ew. E. Landseer. Thirty-six Shakespeare Illustrations including his statue. Nine Marine Views. Fifty-eight engravings after old and modern masters. (134).

200 38 ENGRAVINGS.

One hundred and thirty engravings after Celebrated Paintings. Small 4to. (130).

39 ENGRAVINGS.

One hundred and seven engravings after Celebrated Sculptures. Seventeen after Statues of famous persons and fifteen after the Albert Memorial, inclusive a bust of the sculptor. All small 4to. (139).

40 ENGRAVINGS.

One hundred and thirty engravings after Celebrated Paintings. Among them some relating to English and French history and a few interesting portraits. All in small 4to. (130).

41 ENGRAVINGS.

Sixty-two Views of Germany, sixty Views of Italy and twenty Ports and Harbors of Great Britain, by Finden. All engravings in small 4to. (142).

42 ENGRAVINGS.

Seven plates of "La Grande Galerie de Versailles," by Preissler, Surugue and Wille.

250 THE FOUR SEASONS, and three of THE FOUR ELEMENTS. Engravings by S. Le LeClerc, after C. Le Brun. (14).

COLLECTION OF PRINTS—Continued.

43 ENGRAVINGS.

Pittura Del Salone Imperiale Del Palazzo di Firenze.
Engravings by C. Faucy, C. Gregori, A. Faldoni and
others. (27).

44 ENGRAVINGS.

Theatrum Passionis. A collection of engravings after
P. P. Rubens, A. Van Dyck, J. Jordaens and others.
(98).

45 ENGRAVINGS

By Marinus, Audran, Basan, LeGrand, LeVasseur,
Vivares, Wagner, Earlom, Sartin, Strange, Sullivan and
others. (25).

46 GLORIFICATION OF THE REIGN OF EMPERORS
CHARLES V. and FERDINAND I.

By Pieter de Jode. (23).

47 ILLUSTRATIONS.

Heliotypes from Pan; Illustrations from "Die Jugend,"
Seemann prints, photographs and other process repro-
ductions. (47).

48 ILLUSTRATIONS TO SHAKESPEARE'S WORKS.

Inclusive three of the Boydell Gallery. (107).

49 LANDSCAPES.

By Dequevauviller, Ouvrier, Lempereur, Benazech,
Vivares, Wood, and others. (56).

50 PORTRAITS OF VARIOUS CELEBRITIES.

Engravings and etchings. (146).

51 PORTRAITS OF CELEBRITIES.

Engravings by Joubert, Slow, Posselwhite and others.
Also a number of reproductions from "Die Jugend."
(80).

COLOR PRINTS

52 AMONG THE PINES.

Color-lithographs by Muller vom Siel. Printed by
Meissner and Buck, Leipzig.

SUMMER IN THE WOODS. 1900. Color-print after
P. Flicke. (2).

CAMILLE COROT

- 53 SOUVENIR DE TOSCANE. About 1845.

3- Painter-etching. Beraldi No. 1. Fourth state. On van Gelder and Zoonen paper.

- 54 SOUVENIR D'ITALIE. 1865.

7- Painter-etching. Beraldi No. 5. Third state. Chevalier's name is substituted for that of Luquet's. On aqua-fortistes paper.

- 55 ENVIRONS DE ROME. 1866.

5- Painter-etching. Beraldi No. 6. Second state; before Chevalier's name was substituted for Luquet's. On aqua-fortistes paper.

- 56 PAYSAGE D'ITALIE.

4- Painter-etching. Beraldi No. 7. Second state; before Chevalier's name was substituted for Luquet's. On aqua-fortistes paper.

- 57 DANS LES DUNES, SOUVENIR DU BOIS DE LA HAYE. 1869.

12- Painter-etching. Beraldi No. 8. First state, on Whatman paper. Rare. One of the master's best plates.

LUCAS CRANCAH (the Elder)

- 58 THE PENANCE OF ST. JOHN CHRYSOSTOM. 1509.

19- Painter-etching. Bartsch 1. Very good impression. From the collections of R. Balmanno and H. F. Sewall.

- 59 LUTHER AND HUSS ADMINISTERING COMMUNION TO SEVERAL PRINCES OF SAXONY.

15- Wood-cut. Bartsch 152.

CHRIST BEFORE PILATE. Wood-cut. Engraver unknown. (2).

GEORGE CRUIKSHANK

- *60 EXHIBITION EXTRAORDINARY IN THE HORTICULTURAL ROOM.

12- A Satirical etching colored by hand. Also four portraits. (5).

JACOB DE GHEYN (the Elder)

61 CHRIST CRUCIFIED.

Engraving after Crispin v. d. Broeck. Passavant 204.
Early impression before the address of N. de Clerck.
From the collections of Count F. J. Enzenberg and
Baron Scheffler.

LEOPOLD DESBROSSE

62 L'ABREUVOIR.

Etching after his own design. Signed artist's proof
on vellum. Good for framing.

63 AU PATURAGE.

Etching after his own design. Signed artist's proof,
on Japan paper. Good for framing.

DE SCHENNIS

64 ENVIRONS OF ROME. 1881.

Etching after his own design. Remarque proof on soft
Japan paper. Good for framing.

CH. W. DIETRICH

65 THE ADORATION OF THE SHEPHERDS. 1740.

Painter-etching. Linck 10. Very fine early impres-
sion.

66 ST. PHILIP BAPTIZING THE EUNUCH. 1740.

Painter-etching. Linck 31. Very fine early impression
with margin. From the collection of Pope Benedict
XIV.

DRAWINGS

67 ST. MARGUERITE ASCENDING TO HEAVEN.

Drawing. Guencini.

ST. MAGDALEN. Charcoal drawing.

A GORILLA FAMILY. Pencil drawing. (3).

ALBRECHT DÜRER

68 THE PRODIGAL SON. Before 1495.

Painter-engraving. Bartsch 28. Good old impression
with small repairs.

- 69 THE VIRGIN CROWNED BY ONE ANGEL. 1520.
Painter-engraving. Bartsch 37. Good impression, slightly stained and the corners clipped.
- 70 THE VIRGIN WITH THE PEAR. 1511.
Painter-engraving. Bartsch 41. Very good impression, was folded; thin parts strengthened and a false margin. With a collectors mark unknown to Fagan.
- 71 THE VIRGIN AND CHILD WITH THE MONKEY.
About 1497.
Painter-engraving. Bartsch 42. Cut down and mounted on account of slight injuries. One of Dürer's most beautiful and dignified Madonnas.
- 72 ST. THOMAS. 1514.
Painter-engraving. Bartsch 48. Fine impression; but stained and with injuries in the white paper.
ST. PAUL. 1514. Engraving. Bartsch 50. The very deceptive copy by Jerome Wierix. The initials are scratched out and another piece of paper is inserted. (2).
- 73 THE PENANCE OF ST. JOHN CHRYSOSTOM. About 1495.
Also called "St. Genevieve." Painter-engraving. Bartsch 63. A clear but somewhat dry impression.
- 74 THE THREE GENII WITH HELMET AND SHIELD.
About 1507.
Painter-engraving. Bartsch 66. From the collection of H. Fuessli & Co.
- 75 THE WITCH. About 1507.
Painter-engraving. Bartsch 67. A very fine impression, but the white paper is soiled and was cut in two through the upper part of the plate. From the collection of the Baron de Triqueti.
- 76 THE DREAM. About 1497.
Painter-engraving. Bartsch 76.
- 77 THE TURKISH FAMILY. About 1495.
Also called the "Oriental and His Wife." Painter-engraving. Bartsch 85. Fine impression, closely trimmed and a trifle foxed.

78 KNIGHT, DEATH AND THE DEVIL. 1513.

Painter-engraving. Bartsch 98. Good impression, but was injured by peeling it off from a board on which it had been pasted. Repaired.

*79 THE CANON.

Etching on iron. Bartsch 99. Closely trimmed and with a few oxyde spots.

80 ALBERT OF BRANDENBURG (the larger). 1523.

Also called the "Great Cardinal." Painter-engraving. Bartsch 103. Very good impression; with a false margin.

81 FREDERIC THE WISE, ELECTOR OF SAXONY.
1524.

Painter-engraving. Bartsch 104. A very clear impression on the earliest paper mentioned by Hausmann, with the water-mark "Pitcher" H. 33. Unfortunately cut down to the upper rim of the two shields and lacking the entire tablet with the inscription. Two small tears repaired.

82 THE ADORATION OF THE MAGII. 1511.

Wood-cut. Bartsch 3. Very good impression with the crack in the block. On paper water-marked Hausmann No. 42. A tear and a few minor injuries carefully repaired.

83 THE PASSION (large). 1510-1511.

Twelve wood-cuts. Bartsch 4-15. B.4 with the Latin text and repaired along the edges. B.5 without the text, late and laid down on account of imperfections. The Nos. 6, 11, and 13 without the text, on paper water-marked with the Coat-of-arms of Augsburg, a variation of Hausmann No. 50. The Nos. 7, 8, 9, 10, 12, 14 and 15 without the text, on paper water-marked with the Symbol of Augsburg and below a small shield with the imperial Globe and Cross with double bar. (12).

THE LIFE OF THE VIRGIN. 1506-1511. Wood-cuts.

84 THE HIGH PRIEST REJECTING JOACHIM'S OFFERING.

Bartsch 77. With the Latin text.

85 ST. JOACHIM EMBRACING ST. ANNE.

Bartsch 79. With the Latin text, on paper with the water-mark Hausmann 28. A trifle soiled. With the collector's mark "E. W." in Gothic capitals.

86 ANOTHER IMPRESSION.

Also with the Latin text and on the same paper. Very fine.

87 THE BIRTH OF THE VIRGIN.

Bartsch 80. With the Latin text, on paper with the water-mark Hausmann 28. Slightly repaired.

88 THE PRESENTATION OF THE VIRGIN IN THE TEMPLE.

Bartsch 71. Without the text, on paper water marked shield with two diagonal crossbars.

89 THE MARRIAGE OF THE VIRGIN.

Bartsch 82. Without the text, on paper water-marked crowned shield with two diagonal bars.

90 THE VISITATION.

Bartsch 84. Without the text, on paper water-marked "three connected small towers."

91 THE NATIVITY.

Bartsch 85. Without the text. A very desirable print. From the W. Bell Scott collection.

92 THE CIRCUMCISION.

Bartsch 86. Without the text, on paper water-marked "small high crown" a variation of Hausmann 36. Good impression, with the collector's mark "E. W." in gothic capitals.

93 THE ADORATION OF THE MAGI.

Bartsch 87. Without the text, on paper water-marked "three connected small towers." A very good impression.

94 THE PRESENTATION IN THE TEMPLE.

Bartsch 88. Before the text. Proof; on paper water-marked "high crown." Hausmann 21. Very fine impression; at the edges slightly repaired.

95 THE FLIGHT INTO EGYPT.

Bartsch 89. Without the text. Very good impression, on paper water-marked "crowned shield with two diagonal bars."

96 THE REPOSE IN EGYPT.

Bartsch 90. Without the text, on paper water-marked "shield with two diagonal bars."

97 CHRIST AMONG THE DOCTORS.

Bartsch 91. Without the text, on paper water-marked "shield with two diagonal bars."

98 THE DEATH OF THE VIRGIN.

Bartsch 93. Without the text, on paper water-marked with the "crowned double eagle." With the collector's mark Fagan 645.

99 THE ASSUMPTION OF THE VIRGIN.

Bartsch 94. Without the text on paper water-marked "three connected small towers." From the W. Bell Scott collection.

100 THE ADORATION OF THE VIRGIN.

Bartsch 95. Without the text, on paper water-marked "small crown".

101 THE LIFE OF THE VIRGIN. 1506-1511.

Marc Antonio Raimondi's copies on copper. Bartsch 621-637. Only B. 629 missing. Late but good impression. From the Robert W. Weir collection. (16).

102 THE HOLY FAMILY AND TWO ANGELS IN A VAULTED ROOM.

Wood-cut. Bartsch 100. Very fine early impression. From the collection of Burleigh James.

103 THE MARTYRDOM OF THE TEN THOUSAND.

Wood-cut. Bartsch 117. Good impression.

ALBRECHT DURER—Continued.

104 THE MARTYRDOM OF ST. CATHERINE.

Wood-cut. Bartsch 120. The block shows worm holes.

105 PORTRAIT OF ALBRECHT DURER.

Carbon print after his own famous painting in Munich. In 3-inch Dutch oak and gilt front frame.

HERMIT READING. Carbon print after Koninck. In 3¾-inch Dutch oak frame. (2).

S. ARLENT EDWARDS

*106 MRS. ROBINSON.

Mezzotint printed in colors (at one printing) after Thomas Gainsborough. Butler No. 5. Signed proof, the engraver's own printing. In 1¼-inch gold frame with bow-knot top and offset corners.

*107 THE BLUE BOY (Master Jonathan Buttall).

Mezzotint printed in colors (at one printing) after Thomas Gainsborough. Butler No. 7. Signed proof, the engraver's own printing. Very rare. In 1-inch gold frame with ornamental top and gold mat.

*108 MISS FARREN (Countess of Derby).

Mezzotint printed in colors (at one printing) after Sir Thomas Lawrence. Butler No. 16. Signed proof, the engraver's own printing. In ¾-inch oval gold frame.

*109 MRS. ROBINSON.

Mezzotint printed in colors (at one printing) after George Romney. Butler No. 18. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In ¾-inch oval gold frame.

*110 VICTOIRE THERESE, (Fourth daughter of Louis XV.).

Mezzotint printed in colors (at one printing) after Jean Marc Nattier. Butler No. 19. Signed proof, the engraver's own printing. In 1¾-inch gold frame.

- 165- *111 SOPHIE ELISABETH, (Fifth daughter of Louis XV.). *Mac Williams*

Mezzotint printed in colors (at one printing) after Jean Marc Nattier. Butler No. 20. Signed proof, the engraver's own printing. In 1¾-inch gold frame.

- 115- *112 LUDOVICA TORNABUONI. *Bravo Inc.*

Mezzotint printed in colors (at one printing) after Ghirlandaio. Butler No. 21. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In 1¾-inch gold frame.

- 55- *113 LADY HAMILTON.

Mezzotint printed in colors (at one printing) after George Romney. Butler No. 24. Signed proof, the engraver's own printing. In 1½-inch oval gold frame.

- 15- *114 PATIENCE. (Mrs. Drummond Smith).

Mezzotint printed in colors (at one printing) after George Romney. Butler No. 25. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In 1½-inch oval gold frame.

- 140- *115 THE MUSIC LESSON. *M. J. ... 18*

Mezzotint printed in colors (at one printing) after Nicolas Lancret. Butler No. 26. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In 1¾-inch gold frame, shaped like the print.

- 140- *116 THE GARDEN PARTY. *M. J. ... 28*

Mezzotint printed in colors (at one printing) after Nicolas Lancret. Butler No. 27. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In 1¾-inch gold frame shaped like the print.

- 100- *117 NATURE. *H. B. ...*

Mezzotint printed in colors (at one printing) after Sir Thomas Lawrence. Butler No. 28. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In 1½-inch circular gold frame.

*118 THE PINK BOY. *H. Blank*

Mezzotint printed in colors (at one printing) after Thomas Gainsborough. Butler No. 30. Signed proof, the engraver's own printing. In 1½-inch gold frame.

*119 SYMPATHY. *W. T. M. R. R.*

Mezzotint printed in colors (at one printing) after Jean Baptiste Greuze. Butler No. 31. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In 1½-inch oval gold frame.

*120 DUCHESS OF RUTLAND. *R. S.*

Mezzotint printed in colors (at one printing) after Sir Joshua Reynolds. Butler No. 32. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In 1½-inch gold frame.

*121 LADY SOPHIE MUSTERS. *75*

Mezzotint printed in colors (at one printing) after Sir Joshua Reynolds. Butler No. 33. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In 1½-inch gold frame.

*122 LADY ELIZABETH COMPTON. *R. S.*

Mezzotint printed in colors (at one printing) after Sir Joshua Reynolds. Butler No. 34. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In 1½-inch gold frame.

*123 BOSSOM FRIENDS (Miss Bowles). *W. T. M. R. R.*

Mezzotint printed in colors (at one printing) after Sir Joshua Reynolds. Butler No. 35. Signed proof, the engraver's own printing. In 1¼-inch gold frame.

*124 MONA LISA. *W. T. M. R. R.*

Mezzotint printed in colors (at one printing) after Leonardo da Vinci. Butler No. 36. Signed proof, the engraver's own printing. Somewhat foxed. In 1¼-inch gold frame.

132-
*125 LA BELLE FERRONNIERE. *W. B. Black*

Mezzotint printed in colors (at one printing) after Leonardo da Vinci. Butler No. 37. Signed proof the engraver's own printing. In 2-inch octagonal gold frame.

105-
*126 BAPTISTA TORNABUONI. *W. B. Black*

Mezzotint printed in colors (at one printing) after Ghirlandaio. Butler No. 38. Signed proof, the engraver's own printing, (edition limited to 225 impressions and the plate destroyed). In 1-inch bronzed chestnut frame.

55-
*127 MRS. DAVENPORT.

Mezzotint printed in colors (at one printing) after George Romney. Butler No. 39. Signed proof, the engraver's own printing. In 1¼-inch gold frame.

35-
*128 MASTER LAMPTON.

Mezzotint printed in colors (at one printing) after Sir Thomas Lawrence. Butler No. 40. Signed proof, the engraver's own printing. In 7⁄8-inch gold frame.

60-
*129 LADY MEARS.

Mezzotint printed in colors (at one printing) after Thomas Gainsborough. Butler No. 41. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). Somewhat foxed. In 1½-inch gold frame.

52-
*130 LADY NORTON.

Mezzotint printed in colors (at one printing) after Sir Joshua Reynolds. Butler No. 42. Signed proof, the engraver's own printing. In 1⅞-inch oval gold frame.

50-
*131 COUNTESS OF MEXFORD.

Mezzotint printed in colors (at one printing) after John Hoppner. Butler No. 46. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In 1⅞-inch oval gold frame.

- 2200
*132 MIRANDA (Frances Anne, daughter of Sir Harry Vane).

Mezzotint printed in colors (at one printing) after Thomas Gainsborough. Butler No. 47. Signed proof, the engraver's own printing. Somewhat foxed. In $\frac{3}{4}$ -inch gold frame.

- W-
*133 AUGUSTA SOPHIA (Daughter of George III.).

Mezzotint printed in colors (at one printing) after Thomas Gainsborough. Butler No. 48. Signed proof, the engraver's own printing, (edition limited to 175 impressions and the plate destroyed). In $\frac{7}{8}$ -inch gold frame.

- 60-
*134 DUCHESS OF DEVONSHIRE AND CHILD.

Mezzotint printed in colors (at one printing) after Thomas Gainsborough. Butler No. 51. Signed proof, the engraver's own printing. Slightly foxed. In $1\frac{3}{4}$ -inch gold frame.

- 5700
*135 THE SISTERS (the Ladies Falkland).

Mezzotint printed in colors (at one printing) after John Hoppner. Butler No. 53. Signed proof, the engraver's own printing. In $1\frac{1}{4}$ -inch gold frame.

- 60-
*136 ANOTHER IMPRESSION OF THE SAME.

Butler No. 53. First state; before the circular border. Signed remarque proof, the engraver's own printing. In $\frac{3}{4}$ -inch gilt chestnut frame.

- 35-
*137 THE DAUPHIN.

Mezzotint printed in colors (at one printing) after Mme. Vigée Le Brun. Butler No. 54. Signed proof, the engraver's own printing. In $\frac{7}{8}$ -inch gold frame.

- 75-
*138 LADY HAMILTON.

Mezzotint printed in colors (at one printing) after George Romney. Butler No. 64. Signed proof, the engraver's own printing. In 1-inch bronzed chestnut frame.

- 140-
*139 LOUISE DE BOURBON (Duchess du Maine). *Boivin*
Mezzotint printed in colors (at one printing) after
Pierre Mignard. Butler No. 74. Signed proof, the
engraver's own printing. In 1½-inch bronzed carved
frame.

ETCHINGS

250-
140 PAINTER-ETCHINGS.

By Bleury, Brandard, Carmienke, De Boissieu, De
Cock, Grob, Gautier and Le Gros. (9).

141 ETCHINGS.

By Courty, Cucinotta, Lalauze, Lowenstam and Mlle.
Marie Louveau, after A. Tadema, Vibert and others.
(6).

142 VIEWS OF ROME AND ENVIRONS.

Etchings. Printed on loose India paper. (6).

ALBERT FLAMEN

143 DIVERS FRESH WATER FISH; Second part.

Etchings. Bartsch 49-54. Very good old impressions.
(6).

HENRY FARRER (N. Y. Etching Club)

144 CALM TWILIGHT VEILS THE SUMMER SKY.
1898.

250-
Original etching. Signed remarque proof on vellum
paper. Good for framing.

MARIANO FORTUNY

145 DIPLOMATE.

Painter-etching. Beraldi 24.

3-
HOMME SE ROULANT A TERRE.

Painter-etching. Beraldi 27. Both proofs on loose
India paper with the artist's signature stamped on it.

FANTASIE. Proof on India paper.

MANDOLIN PLAYER. Reproduction.

SNAKE CHARMER. Etching, by Boivin. (5).

HONORE FRAGONARD

- 146 HENRI IV., SULLY ET GABRIELLE. 1824.
Line-engraving, by P. N. Geraut.
FUNERAL OF MARIE LOUISE OF BOURBON, Queen
of Spain. Line engraving, by G. Petrini, after F. Fer-
rari. From the J. Peoli collection.
CELEBRATION OF RESTITUTION OF THE STAT-
UE OF HENRI IV. ON PONT NEUF, PARIS,
under Louis XVIII. Engraving in crayon manner.
Engraver unknown. (3).

FRAMED PICTURES

- 147 ANTIQUE SCULPTURES.
Sixteen photographs under glass. (16).
148 BRAHMS, THE COMPOSER, AT THE PIANO.
In 1-inch bone-ebony frame.
JOSEPH JOACHIM, THE GREAT VIOLINIST.
After Willy von Beckenrath. In $\frac{1}{2}$ -inch bone ebony
frame. Both fac-similes of black chalk drawings.
JOSEPH JOACHIM. Photograph from life. In $1\frac{1}{2}$ -inch
English oak frame. (3).
149 CALVIN'S LAST INTERVIEW WITH THE SYN-
DICS AND SYNOD OF GENEVA.
Engraving by W. Geller, after Joseph Hornung. Col-
ored by hand. In $3\frac{1}{4}$ -inch bone-ebony frame.
THREE LANDSCAPES. Etchings by E. L. Field, T.
O. Anderson and Jas. Fagan. Two in $2\frac{1}{8}$ -inch antique
oak and gold frames, and one in $1\frac{3}{4}$ -inch Florentine
gilt frame. (4).
150 IN DOUBT—NO DOUBT.
Gouaches by A. N. Husenett. In $1\frac{3}{4}$ -inch antique oak
frame.
A TIGER'S HEAD. Pastel painting by the same. In 3-
inch bone-ebony frame. (2).
151 PORTRAIT OF JOSEPH JOACHIM.
Etching by Paul Rajon, after G. T. Watts. Proof
from the first hundred. In $\frac{1}{2}$ -inch bone-ebony frame.
PORTRAIT OF LUDWIG VAN BEETHOVEN.
Carbon print after Lorenz Lloyd. In $2\frac{1}{4}$ -inch English
oak frame. (2).

FRAMED PICTURES—Continued.

- 152 LADY IN HAT AND COAT HOLDING A ROLL OF PAPER.
Original drawing in two chalks.
REPORT IN CAMP. Original drawing in black chalk.
Both signed with the monogram J. A. Covered with glass. (2).
- 153 TWO LANDSCAPES.
By A. Boecklin. Carbon prints. In $3\frac{1}{8}$ -inch bone-ebony frame.
BUST OF A GIRL. Carbon print. In 2-inch dull English oak frame.
- 154 UPRIGHT LANDSCAPE.
By A. Boecklin. Carbon print. In $2\frac{3}{4}$ -inch bone-ebony and silver front frame.
LURLEY. By A. Boecklin. Carbon print. In 3-inch bone-ebony frame. (2).
- 155 PORTRAIT OF PROFESSOR PASTEUR.
Etching by Henri Lefort, after Edelfelt. Dedication proof to Charles Besnard. In $\frac{5}{8}$ -inch bone-ebony frame.
PORTRAIT OF SWIFT, MOLIERE AND LOCKE.
Engravings by B. Holl and J. Posselwhite. In $\frac{3}{8}$ -inch polished ebony frame. (2).
- 156 EIGHT FLOATING FIGURES.
Oil paintings after the frescoes in Pompeii. In $1\frac{1}{2}$ -inch flat gold frame. (4).
- 157 THE REGION OF JOY.
By A. Boecklin. Carbon print. In 4-inch bone-ebony frame.
- 158 THE SECRET.
Etching by Leopold Lowenstem after Alma Tadema. Remarque proof on rice paper, signed by both artists. In $2\frac{1}{2}$ -inch gilt chestnut frame.
- 159 ST. CYPRIANUS; Bishop.
Printed and embossed on leather and painted over. Repaired. In $2\frac{1}{2}$ -inch black walnut frame.

FRAMED PICTURES—Continued.

160 TOUCHES OF SWEET HARMONY.

3-
Photogravure after Maud Goodman. Proof on India paper. In 3½-inch renaissance gold frame.

161 BUST OF A GIRL WITH A ROSE IN HER HAIR.

✓-
Pastel painting by Fromke. In 1-inch gilt chestnut frame.

JAPANESE SILK EMBROIDERY. Two storks on red background. In 1¾-inch flat English oak frame. (2).

SECOND SESSION

Friday Evening, October 20, 1916, at 8:15 o'clock

Lots 162 to 317

FERDINAND GAILLARD

- 162 LA VIERGE DE LA MAISON D'ORLEANS. 1869.

Engraving after Raphael. Beraldi 26. Fifth state; on India paper.

ST. SEBASTIEN. Engraving by Leopold Flameng, after Leonardo Da Vinci. Beraldi 211. Signed artist's proof on India paper. (2).

LUCIEN GAUTIER

- 163 WINDSOR CASTLE. 1884.

Etching after his own design. Signed remarque proof on Japanese vellum. Good for framing.

CLAUDE GELLE (called Le Lorrain)

- 164 PAINTER-ETCHINGS.

Twenty-one including the Bouvier and the Sunset. Robert-Dumesnil 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 19, 20, 21, 22, 23 and 27. Also three etchings by D. Barriere after paintings by Claude Gellée. All printed on loose India paper. This lot comprises all important plates of the master and is lacking only Nos. 6, 16, 24, 25 and 26 of his landscapes. (24).

JEAN LEON GEROME

- 165 LE FUMEUR EGYPTIEN.

Painter-etching. Beraldi No. 1. Proof on Whatman paper.

CESAR MORT. Painter-etching. Beraldi No. 3 Second plate, on etching paper.

A GUARD HOUSE IN CAIRO. Etching by P. A. Rajon.

ARNAUTS PLAYING DRAUGHTS. Etching by H. Valentin. (4).

G. STORM VAN'S GRAVESANDE

166 RETURN FROM FISHING.

Painter-etching. Proof on Whatman paper; with un-trimmed margin.

SIR FRANCIS SEYMOUR HADEN

*167 EGHAM. 1859.

Painter-etching. Harrington No. 15. Third state. Proof on very thin "V. G." paper.

168 EGHAM LOCK. 1864.

Painter-etching. Harrington 16. Second state; the sky is cleaned and the signature removed. In "Etudes à l'eau-forte." Signed proof on thin laid paper.

169 OUT OF STUDY WINDOW. 1862.

Painter-etching. Harrington 18. First finished state. In "Etudes à l'eau-forte." Signed proof on thin laid paper.

170 FULHAM.

Painter-etching. Harrington 19. Second state; the church tower is broader, etc. In "Etudes à l'eau-forte." Signed proof on Whatman paper.

171 KIDWELLY TOWN. 1859.

Painter-etching. Harrington 24. First published state. In "Etudes à l'eau-forte." Signed proof on thin laid paper.

172 THE TWO ASSES. 1867.

Painter-etching. Harrington 50. Second state. In "Fine Arts Quarterly Review, 1867." Proof on plate paper.

173 BATTERSEA REACH. 1863.

Painter-etching. Harrington 52. First published state. Proof on thin laid paper.

174 KENARTH. 1864.

Painter-etching. Harrington 64. First published state. In "Etudes à l'eau-forte." Signed proof. On very thin laid paper.

175 THAMES DITTON—WITH A SAIL. 1864.

4- Painter-etching. Harrington 73. Second state; the lower part with the inscription covered while being printed. Proof on Japan paper. From the collection of Otto Bacher.

176 BRENTFORD FERRY. 1864.

12- Painter-etching. Harrington 75. First published state. In "Etudes à l'eau-forte." Signed proof on thin laid paper.

177 KEW SIDE.

9- Painter-etching. Harrington 82. First published state. In "Etudes à l'eau-forte." Proof on thin laid paper with the water-mark "Crowned shield with bugle."

178 SUNSET ON THE THAMES. 1865.

51- Painter-etching. Harrington 93. Second state. In "Etudes à l'eau-forte." Signed proof on heavy laid paper, with water-mark "D. & C. Blauw."

179 TWICKENHAM CHURCH. 1865.

6- Painter-etching. Harrington 107. First published state. Proof on heavy van Gelder & Zoonen paper.

180 THE FEATHERS TAVERN.

6- Painter-etching. Harrington 118. First published state. Fine impression, full of burr, on heavy laid paper.

181 THE TURKISH BATH—WITH TWO FIGURES.

9- Painter-etching. Harrington 133. Second state. Signed proof on Creswick paper.

*182 DUSTY MILLERS. 1877.

31- Painter-etching. Harrington 182. Trial proof B. with shading in pencil on the lower part of the house to the left. On thin Japan paper. Signed and dated Jan. 6, 1878. Slightly foxed.

183 HARLECH. 1880.

20- Mezzotinted painter-etching. Harrington 212. First published state. Signed proof on Creswick paper.

SIR FRANCIS SEYMOUR HADEN—Continued.

- 184 COWDRAY CASTLE WITH GEESE. 1883.
Painter-etching. Harrington 221. Print from the
electrotype.
- 185 A SALMON RIVER. 1884.
Mezzotinted painter-etching. Harrington 226. Second
state. Proof on plate paper.

ALEX HERMANN HAIG

- *186 INTERIOR OF A CATHEDRAL.
Original water color sketch. Not published.

PHILIP GILBERT HAMERTON

- 187 CHESTNUTS AT BARANGER.
Painter-etching. Proof on etching paper.
- THE BABY HOUSE. Painter-etching by J. E. Millais.
Proof on India paper.
- PROMENADE IN THE PARK. Painter-etching. Ar-
tist's proof on etching paper. (3).

ARTHUR HOEBER

- 188 ON THE NANTICO RIVER. 1891.
Original etching. Signed remarque proof on vellum
paper. Good for framing.

WILLIAM HOGARTH

- 189 HUDIBRAS.
Twelve original etchings illustrating Saml. Butler's
poem, inclusive the title, with the author's portrait.
Very good impressions with untrimmed margins (deckel
edges). (12).
- 190 BEER STREET. GIN LANE.
Original etchings. Good impressions with very large
margins. (2).
- 191 THE RAKE'S PROGRESS.
Eight original etchings. Very good impressions with
big margins. A very even set. (8).

WILLIAM HOGARTH—Continued.

2- 192 THE FOUR STAGES OF CRUELTY.

Original etchings. Good impressions; wide margins.
(4).

50 193 ST. PAUL PREACHING.

Original etching. Good impression with small margin
showing the plate mark.

WENZEL HOLLAR

40 194 THIRTY SIX FEMALE COSTUMES.

From "Theatrum Mulierum." Parthey 1804-1907.
Also six other plates. Painter-etchings. Printed on
loose India paper. (42).

LEIGH HUNT (N. Y. Etching Club)

4- 195 A ROTTERDAM WHARF. 1886.

Painter-etching. Signed proof on vellum paper.

CHARLES JACQUE

4- 196 LE RETOUR DES CHAMPS. L'ABREUVOIR.
L'HIVER.

Painter-etchings. Prints on India paper. (3).

1- 197 LA MARECHALERIE. L'ABREUVOIR. 1866.

Painter-etchings. Prints on India paper. (2).

1- 198 UNE AMITIE. LE PETIT PORCHER. L'ABREU-
VOIR.

Painter-etchings. Prints on India paper. (3).

LEON JACQUE

3- 199 LE BERGER. MAISON DE PAYSANS. LA CHAS-
SE AUX CANARDS. LA CAMPAGNE. LE
MOULIN DE LA GALETTE MONTMARTRE.

Painter-etchings. All fine impressions with the address
of A. Cadart et Luquet. On aqua-fortistes paper. (5).

JULES JACQUEMART

200 PORTRAIT OF REMBRANDT.

Etching after Rembrandt. Beraldi 270. Printed on plate paper, clean wiped.

ANOTHER IMPRESSION OF THE SAME. On paper with water-mark "Arches," printed with a tone.

LE DEFILE DE NANCY. Etching after E. Meissonier. Beraldi 312. Printed on paper with the water-mark "B. F. K. on a shield." Also two other etchings by the same. (5).

JOHANN BARTHOLD JONKIND

201 L'ESCAUT A ANVERS, soleil couchant. 1868.

Painter-etching. Beraldi 15. Proof on Japan paper. Also eight other etchings by Brunet-Debaines, Meunier, Murray, Vollon and others. (9).

MAX KLINGER

202 ADAM AND EVE ON THEIR KNEES BEFORE DEATH AND THE DEVIL.

Painter-etching. Signed proof on India paper.

203 A DRAMA.

Painter-etching. Signed proof on India paper. Marked by the artist "Premier état premier épreuve."

204 NACHTLICHE LEKTURE, (Reading at night).

Painter-etching. Signed proof on India paper.

205 THE WITCH.

Original aquatint. Signed proof on India paper.

206 MARBLE BUST OF MAX KLINGER.

By Carl Seffner.

GIRL BATHING. DRAMA. AMPHITRITE. TWO FIGURES from the base of "Christ on Mount Olympus."

All heliotypes from the original marbles, published in "Pan." (5).

MAXIME LALANNE

207 VUE PRISE DU PONT ST. MICHEL.

Beraldi 8. On aqua-fortistes paper.

THREE SKETCHES ON ONE PLATE. Beraldi 38.

On paper with the water-mark "Three stars on a shield."

LE PONT DES ARTS ET L'INSTITUT. Beraldi 39.

On aqua-fortistes paper.

BOULEVARD MONTMARTRE. 1884. On paper with the water-mark "W. King." All painter-etchings. (4).

LE PRINCE

208 CHRIST AMONG THE DOCTORS. 1768.

LAVIS. One of the earliest plates in this manner. Also an etching by G. de Lairese. (2).

LITHOGRAPHS

209 LUTHER, MELANCHTON, BUGENHAGEN AND CRUCIGER TRANSLATING THE BIBLE.

Lithograph by Jab, after Labouchère.

210 COLLECTION OF LITHOGRAPHS.

An interesting collection of Lithographs of the middle of the 19th century. (53).

EDOUARD MANET

211 LOLA DE VALENCE.

Painter-etching. Beraldi No. 3. Second state; the background is shaded on aqua-fortiste paper. Published by Cadart et Luquet.

UN BAR AUX FOLIES-BERGERE. Etching by H. Guerard. Beraldi 597. "Tres caracteristique." Beraldi. (2).

212 FEMME A LA MANTILLE, dans le genre de Goya.

Aquatinted painter-etching. Beraldi 12. Signed proof on etching paper.

B. MANNFELD

- 213 FRIEDRICHSRUH. 1894.

Painter-etching. On plate paper.

PORTRAIT OF PRINCE BISMARCK. Carbon print,
after Lehnbach. Framed in 1-inch bone-ebony. (2).

RAPHAEL URBIN MASSARD

- 214 HOMER. 1816.

Line engraving, after F. Gérard.

CORINNE AT CAPE MISENE (with a portrait of Lord Byron). 1827. Line engraving, by Z. Prevost, after F. Gérard. Apell No. 4. Proof with the artists' names engraved with the needle. Closely trimmed and a tear repaired.

LE TESTAMENT DECHIRE. Line engraving by J. C. Le Vasseur, after J. B. Greuze. Impression with the inscription. A tear repaired. (3).

MASTER I. B.

- 215 THE BAGPIPER AND A WOMAN.

Painter-engraving. Bartsch 36. Circular. Good impression.

ARMAND MATHEY-DORET

- 216 THE VILLAGE HERO. 1889.

Etching by M. de Munkacsy. Finished trial proof on Japan vellum, signed by the etcher.

ERNEST MEISSONIER

- 217 LE GRAND FUMEUR. 1843.

Painter-etching. Beraldi 13. Proof on India paper. The artist's masterpiece in etching.

- 218 LE SERGEANT RAPPORTEUR. 1862.

Painter-etching. Beraldi 14. Proof on India paper, with Salmon's address.

219 LES REITRES.

Painter-etching. Beraldi 15. Proof on India paper.
"Même sujet que la dernière vignette du Lazarille de
Tormes, qui représente Lazarille dans la compagnie de
Messieurs les Allemands." Beraldi.

220 MONSIEUR POLICHINELLE.

Beraldi 18.

THE CRITIC. Engraving by Desclaux.

THE SMOKER. THE ARTIST. THE STUDENT.
THE GAME AT CARDS. Four reproductions of
etchings. (6).

221 PORTRAIT OF ALEXANDRE DUMAS.

Etching by A. Mongin. Artist's proof on India paper.
Signed by the etcher and numbered "24".

CHARLES MERYON

222 BAIN-FROID CHEVRIER. 1864.

Painter-etching. Delteil 44. Sixth state; impression
with the title. On paper with the water-mark "Hud-
elist".

E. METTENLEITER

223 EMPEROR MAXIMILIAN AFTER A REVOLT. 1787.
Etching.

MAXIMILIAN BEFORE TEROUANE. 1786. Etching
by E. Verhelst. (2).

CHAS. F. W. MIELATZ (N. Y. Etching Club)

224 EVENING AT HICKFORD HARBOR, R. I. 1887.

Original etching. Signed remarque proof on vellum
paper. Good for framing.

J. E. MILLAIS

225 THE PET BIRD. 1885.

Mezzotint by T. L. Atkinson.

INSPIRATION. 1891. Mezzotint by W. Henderson,
after A. Piot. Both artist's proofs on India paper,
signed by both artists. Good for framing. (2).

JEAN FRANCOIS MILLET

*226 RAMASSEUR DE VARECH.

Painter-etching. Delteil No. 8. Proof on brownish laid paper. Large margin.

FEMME VIDANT UN SEAU. Wood-cut by Pierre Millet. Delteil No. 32. Proof on old laid paper. Large margin.

BECHEUR AU REPOS. Wood-cut by Pierre Millet. Delteil No. 34. Proof on Japan paper. Large margin. (3).

227 LA FILEUSE. 1869.

Painter-etching. Beraldi No. 21. Proof on Holland paper. The plate is destroyed.

JAN MULLER

228 CHILON; Spartan Legislator.

Line engraving. Bartsch III. No. 13. With "Cornelis Dankerts excud." Bartsch praises this plate as phenomenal and says it puts its author among the most distinguished engravers.

NAPOLEONA

229 NAPOLEON EN RUSSIE.

Lithograph by Carot. (Lith. Ligny).

THE ROCK AT ST. HELENA. Line engraving by C. W. Strange, after P. Delaroche. (2).

NEW YORK VIEWS

230 HOMESTEAD OF OLIVER WENDELL HOLMES. POE'S COTTAGE.

Etchings by J. La Pierre. Signed proofs on etching paper. Both in 1/2-inch dull English oak frames. (2).

231 TAMMANY HALL. 1830.

From Valentine's Manual 1865.

ST. PAUL'S, BROADWAY. MASONIC HALL, BROADWAY. CITY HALL, and two general views of New York. All small 4to. (6).

OLD MASTERS

*232 ORIGINAL ETCHINGS.

By Parmigiano, Callot and P. Troyen. (4).

FELIX OUDART

233 SOUS BOIS.

Painter-etching. Beraldi 13. Proof on Japan paper.

VITTORIA COLONNA. Etching by Felix Jazinski, after Jules Lefebvre. Beraldi 11. Signed remarque proof on Japan paper. (2).

GEORGE PENCE

234 MARCUS CURTIUS.

Painter engraving. Bartsch 75. Good impression laid down on account of imperfections in the paper.

235 THETIS ENTRUSTING TO CHIRON THE EDUCATION OF ACHILLES. 1543.

Engraving. Bartsch 90. The right upper corner replaced and laid down.

MARC ANTONIO RAIMONDI

236 MARS, VENUS AND CUPID. 1508.

Engraving after Andrea Montegna. Bartsch 345.

237 ST. JOACHIM EMBRACING ST. ANNE.

Bartsch 623.

THE PRESENTATION IN THE TEMPLE. Bartsch 631. Laid down. Both engravings after Dürer's woodcuts of the "Life of the Virgin." (2).

REMBRANDT VAN RIJN

*238 CHRIST CHASING THE MONEY CHANGERS.

Painter-etching. Bartsch 69. Second state before the general retouch.

REMBRANDT VAN RIJN—Continued.

- 239 THE AGONY IN THE GARDEN. About 1657.
Painter-etching. Bartsch 75. Late impression on loose India paper.
Also twelve copies after his etchings, by F. Vivares, all on loose India paper.
Also two reproductions of his portraits of A. Francz, and the Gold Weigher.
REMBRANDT IN HIS STUDIO. Etching by P. A. Rajon, after J. L. Gerôme.
THE RAT CATCHER. Painter-etching by Van Vliet. (18).
- 240 CHRIST HEALING THE SICK.
Etching by Leopold Flameng. Proof on Dutch paper. In 3½-inch renaissance gold frame.
- 241 THE NIGHT-WATCH.
Etching by Leopold Flameng. Second trial proof on Whatman paper; unfinished.

PETER PAUL RUBENS

- 242 ST. MAGDALEN.
Etching attributed to Rubens. Dutuit 28.
- 243 THE WOMAN WITH A CANDLE.
Etching finished by Vorsterman or Pontius. Dutuit 46. Second state.

A. RUNCIMAN

- 244 PAINTER-ETCHINGS. (8).

LUIGI SABATELLI

- 245 PIETRO CAPPONI DENOUNCES THE PEACE TREATY BEFORE THE KING.
Etching. LeBlanc III. No. 45.
THE FALL OF THE TITONS. Original etching by Salvator Rosa. Bartsch XX. No. 21. With a tear in the lower part.

CHARLES B. J. F. SAINT-MEMIN

*246 TWENTY PORTRAITS.

Among them Judge Dorsey, Edw. Johnson Coale, Chas. Sterritt and Mr. Walter, all of Baltimore. Mezzotinted etchings.

Also five small original etchings by Ostrander. Among them two duplicates. Proofs on heavy Creswick paper. (25).

H. PRUETT SHARE (N. Y. Etching Club)

247 MEMOIRS. 1887.

Etching after Jennie Brownscombe. Remarque proof on vellum paper, signed by both artists. Good for framing.

MARTIN SCHOENGAUER

248 CHRIST PRESENTED TO THE PEOPLE, from the Passion.

Painter-engraving. Bartsch 15. Good old impression, but laid down on account of imperfections. From the Heywood collection. Very rare.

249 THE ENTOMBMENT, from the Passion.

Painter-engraving. Bartsch 18. Good old impression, but the two upper corners have been lost and are replaced by other paper, also a few other imperfections carefully repaired. Very rare.

J. T. SMITH

250 SEVENTEEN LANDSCAPES.

Including one by Bonnevoy. All painter etchings. (17).

W. STRANGE

251 JOSEPH AND POTIPHAR'S WIFE. 1769.

Line-engraving, after Guido Reni. LeBlanc No. 3. Second state, with margin.

THE GENIUS OF VICTORY. Line engraving by De Frey. Proof before all letters.

ANDREO DEL SARTO. 1824. Line engraving by G. Saunders, after A. Del Sarto. Apell No. 4. (3).

ALMA TADEMA

252 A FAVORITE AUTHOR. 1889.

Etching finished with the graver by L. Lowenstam. Remarque proof on Japanese tissue, signed by both artists. Laid down.

THE PARTING KISS. Line engraving by Aug. Blanchard. Artist's proof on India paper, signed by both artists. The margin cut down and a tear repaired. (2).

JACQUES TISSOT

253 LA GALERIE DU CALCUTTA. Souvenir d'un bal à bord. 1876.

Original dry-point. Beraldi 18. Proof on laid paper with the etcher's stamp in vermillion.

254 PRINTEMPS. 1878.

Original dry-point. Beraldi 27. Signed proof on Japan paper, with the etcher's stamp in vermillion.

255 TRAFALGAR TAVERN, Greenwich. 1878.

Original dry-point. Beraldi 28. Proof on old van Gelder paper.

256 LE CROCKET. 1878.

Original dry-point. Beraldi 29. Proof on old "M. Schouten & Co." paper.

257 LE PORTIQUE DE LA GALERIE NATIONALE A LONDRES. 1878.

Original dry-point. Beraldi 32. Signed proof on heavy "van Gelder" paper, with the etcher's stamp in vermillion.

258 L'ETE. 1878.

Original Dry-point. Beraldi 35. Proof on heavy "van Gelder" paper.

259 LE HAMAC. 1880.

Original dry-point. Beraldi 37. Signed proof on old "L. Paine" paper, with the etcher's stamp in vermillion.

260 SUR L'HERBE. 1880.

Original dry-point. Beraldi 41. Proof on old "L. Paine" paper.

261 EN PLEIN SOLEIL. 1881.

Original dry-point. Beraldi 45. Signed proof on "B. F. K." paper with the etcher's stamp in vermillion.

262 SOIREE D'ETE. 1882.

Original dry-point. Beraldi 47. Proof on Japan paper.

CHAS. JOHN TOMKINS

263 LITTLE LORD FAUNTLEROY.

Mezzotint after S. Sant. Artist's proof on India paper, signed by both artists. Good for framing.

J. M. W. TURNER

264 JUNCTION OF SEVERN AND WYE. 1811.

Mezzotinted painter-etching. Rawlinson 28. Fine impression with full margin.

265 MARTELLO TOWERS, near Bexhill.

Rawlinson 34.

WATER CRESS GATHERERS. Rawlinson 62.

HEDGING AND DITCHING. All three painter-etchings before they were mezzotinted. (3).

ANTHONIE VAN DYCK

266 THE CROWN OF THORNS.

Dutuit IV. pp. 155-156. A. Fifth state; before the words "Cum Privilegio" are removed. Very good impression on paper with the water-mark "Two connected towers." Wibiral 17. Small margin. From the collection of Giuseppe Rocca.

267 JAN BREUGHEL.

Dutuit 1. Sixth state; the letters "G. H." are removed. Good impression with small margin.

268 PIETER BREUGHEL.

Dutuit 2. Fifth state; the letters "G. H." are removed. Very good impression on paper with the water-mark "J. C. Savaal." Wibiral 23b with large margin. From the collection of R. Scholtz.

269 ANOTHER IMPRESSION OF THE SAME PLATE.

Good impression on paper with the water-mark "Two interlaced C's, above them a crown and below the letters "N. H." Small margin.

270 ANTHONIE VAN DYCK.

Dutuit 3. Third state; the date is removed, but before Gillis Hendrixx's name was replaced by that of Verdussen. Good impression on paper with the water-mark "Bugle". Small margin.

271 DESIDERIUS ERASMUS.

Dutuit 4. Third state; the letters "G. H." are removed. Good impression on paper with the water-mark "Monogram of Christ". Wibiral 8d. Closely trimmed.

272 FRANCISCUS FRANCK.

Dutuit 5. Fifth state; the letters "G. H." are removed. Good impression on paper with the water-mark "Two interlaced C's, above them a crown and below the letters N. H." With large margin.

273 JODOCUS MOMPER.

Dutuit 7. Fifth state; the letters "G. H." are removed and the plate is cleaned. Good impression on paper with the water-mark "Roman capitals F. S." Large margin.

274 ADAM VAN NOORT.

Dutuit 8. Sixth state; the letters "G. H." are removed. Good impression on paper with the water-mark "Two interlaced C's, above them a crown and below the letters N. H." With margin.

275 PAUL DU PONT.

Dutuit 9. Sixth state; the letters "G. H." are removed. Good impression on paper with the water-mark "Roman capitals F. S." With good margin.

276 JAN SNELLINX.

Dutuit 10. Fifth state; the letters "G. H." are removed. Good impression on paper with the water-mark "Two interlaced C's, above them a crown and below the letters N. H." With margin.

277 FRANS SNYDERS.

Dutuit 11. Fourth state; the letters "G. H." are removed. Good impression on paper with the water-mark "Roman capitals F. S." Good margin.

278 JUSTUS SUTTERMANS.

Dutuit 12. Fifth state; the letters "G. H." are removed. Good impression on paper with the water-mark "Coat-of-arms of Amsterdam." Wibiral 10c. Small margin.

279 LUCAS VORSTERMAN.

Dutuit 13. Fifth state; the letters "G. H." are removed. Good impression, with small margin

280 WILLEM DE VOS.

Dutuit 14. Third state; with the letters "G. H." unfortunately erased with the knife. Fine impression on paper with the water-mark "Folly." Wibiral 3f. Very large margin.

281 PAUL DE VOS.

Dutuit 15. Fifth state; the letters "G. H." are removed. Good impression on paper with the water-mark "Phoenix in laurel wreath." Wibiral 11c. With margin. From the collection of the Duke of Buccleuch.

282 JAN DE WAEL.

Dutuit 16. Fifth state; the letters "G. H." are removed. Good impression on paper with the water-mark "Big Flemish lion and below it in two lines Honig J. H. & C.

These painter-etchings are either completely or at least partly etched by Van Dyck.

283 ETCHINGS, after Van Dyck's paintings.

Eight etchings by Boulard, Gaujean, Hecht and Milius, after paintings by Van Dyck. Impression with the title on paper with the water-mark "Arches". (8).

THEDOR VAN KESSEL

284 SIX PLATES OF ANIMALS.

Etchings after Jan van den Hecke. Printed on loose India paper. (6).

LUCAS VAN LEYDEN

285 ABRAHAM AND THE THREE ANGELS.

Painter-engraving. Dutuit 15. Good old impression. A tear carefully repaired.

286 LOT AND HIS DAUGHTERS. 1530.

Painter-engraving. Dutuit 16. Good old impression, but slightly injured and stained. From the collection of W. Esdaile.

287 SAMSON AND DALILA. About 1508.

Painter-engraving. Dutuit 25. One of the larger plates. Fair impression, showing the beginning oxydation.

288 CHRIST APPEARING TO MAGDALEN. 1519..

Painter-engraving. Dutuit 77. Fairly good impression. From the collection of Fountaine Walker.

289 ST. JEROME. 1513.

Painter-engraving. Dutuit 112. Fairly good impression with a collector's stamp, possibly Fagan 189.

290 MARS AND VENUS. 1530.

Painter-engraving. Dutuit 137. One of the larger plates but not a very strong impression.

ADRIAAN VAN OSTADE

291 RURAL TENDERNESS.

Bartsch 11.

A MAN AND A WOMAN CONVERSING. B. 12.

THE EMPTY PITCHER. B. 15.

THE DOLL. B. 16.

THE SCHOOLMASTER. B. 17.

THE KNIFE THRUST. B. 18. Painter-etchings. (6).

292 SINGERS AT A WINDOW.

Painter-etching. Bartsch 19. Seventh state. Good strong impression. From the Galichon collection.

- 293 THE COBBLER. 1671.
Painter-etching. Bartsch 27. Ninth state. A strong impression.
- THE PEDDLER OF SPECTACLES. Painter-etching.
Bartsch 29. (2).
- 294 SAYING GRACE BEFORE MEAL. 1653.
Painter-etching. Bartsch 34. Fourth state.
- 295 THE HURDY-GURDY PLAYER.
Painter-etching. Bartsch 36. Third state.
- 296 THE VIOLINIST AND THE LITTLE HURDY-
GURDY PLAYER.
Painter-etching. Bartsch 45. Fifth state. Strong impression.
- 297 THE FEAST UNDER AN ARBOUR.
Painter-etching. Bartsch 47. Sixth state. Very nice impression; a tear in the sky carefully repaired.
- 298 THE FEAST UNDER THE BIG TREE.
Painter-etching. Bartsch 48. Second state, strong impression, with a small tear carefully repaired. From the collection of Ch. Favet.
- 299 THE DANCE IN A TAVERN.
Painter-etching. Bartsch 49. Seventh state. Strong impression.
- 300 THE LUNCHEON.
Painter-etching. Bartsch 50. Eleventh state.
- THE TRIO. BOWLING. Two etchings by Charles Jacque, after Ostade. (3).

J. J. VEYRASSAT

- 301 LE SUPPLICE DE JUDAS.
Painter-etching. Proof on Whatman paper.
- UN MARECHAL A MORET. LE BAC. CHARETTE
DE FOIN. Three etchings after his own paintings.
On aqua-fortistes paper. (4).

CORNELIS VISCHER

302 THE FOUR EVANGELISTS.

Line engravings, after the engraver's own designs.
Dutuit VI. Nos. 10-13. First states; before the words:
"Et Excudebat Harlemi 1650." were added. (4).

303 GERTRUDE. THEODORIC V. From the Dukes of Flanders.

Line engravings, after P. Soutman. Dutuit VI. Nos. 153 and 156. Third states; with "Corn. Visscher Sculp." Closely trimmed. (2).

CHARLES WALTNER

304 HARMONY.

Etching, after F. Dicksee. Finished trial proof with G. W. sc. 1879 (the 9 reversed), signed by the etcher. On soft Japan paper, with large margin.

ANTONIE WATERLOO

305 LANDSCAPE WITH A MAN SLEEPING BY THE ROAD.

Painter-etching. Dutuit 49. One of a set of six, without numbers.

JAMES ABBOTT McNEILL WHISTLER

306 FUMETTE.

Painter-etching. One of the "twelve etchings from Nature." Kennedy 13. Fourth state; proof on thin Japan paper.

307 LA RETAMEUSE.

Painter-etching. One of the "twelve etchings from Nature." Kennedy 14. Second state; proof on India paper with a large margin of plate paper.

308 LA MARCHANDE DE MOUTARDE.

One of the "twelve etchings from Nature." Painter-etching. Kennedy 22. Fifth state; Delatre's address is removed. Proof on old laid paper.

309 LONGSHOREMEN. 1859.

Painter-etching. Kennedy 45. The only state known. Proof on old laid paper.

310 BILLINGSGATE. 1859.

Painter-etching. Kennedy 47. Eighth state. Proof on Whatman paper.

311 THE FORGE. 1866.

Original dry-point. One of the "sixteen etchings." Kennedy 68. Fourth state. Proof with much burr, on thin Japan paper stretched on a cardboard.

312 MILL BANK. 1861.

Painter-etching. One of the "sixteen etchings." Kennedy 71. Third state; before the word "not" was added after "are" and before "London" was removed. Proof on old laid paper with an autograph dedication by the artist.

313 THE LITTLE POOL. 1861.

Painter-etching. One of the "sixteen etchings." Kennedy 74. Eighth state; the two lines of lettering are removed. Proof on thin Japan paper.

314 THE "ADAM AND EVE," OLD CHELSEA.

Painter-etching. Kennedy 175. Second state, with the butterfly. Proof on very thin laid paper.

315 THE WINGED HAT.

Original lithograph. Kennedy 25. Reprint of 1890. The first issue consisted of seventy-two proofs only. One of the most delicately finished of Whistler's lithograph portraits.

ANDERS ZORN

*316 PORTRAIT OF EX- PRESIDENT TAFT.

Painter-etching 1911.

Signed proof on Whatman paper.

PORTFOLIOS

317 TEN LINEN COVERED PORTFOLIOS.

In good condition. One, 27 x 39; two, 24 x 30; one, 19 x 25; one, 18 x 22; two, 15 x 20; six, 10 x 13½. (13).